

A vertical title 'ROCKFELX' is embossed on the left side of the cover. The letters are stylized with horizontal lines and a 3D effect.

MARVIN GAYE  
LIVE IN MONTREUX 1980



# MARVIN GAYE

## LIVE IN MONTREUX 1980



### DISC 1

1. TIME (TO GET IT TOGETHER)
2. GOT TO GIVE IT UP
3. A FUNKY SPACE REINCARNATION
4. AFTER THE DANCE (Hello's)
5. COME GET TO THIS
6. LET'S GET IT ON
7. AFTER THE DANCE
8. IF THIS WORLD WAS MINE/  
AIN'T NOTHING LIKE THE REAL THING/  
AIN'T NO MOUNTAIN HIGH ENOUGH
9. HOW SWEET IT IS (TO BE LOVED BY YOU)

### DISC 2

1. AIN'T THAT PECULIAR
2. I'LL BE DOGGONE
3. I HEARD IT THROUGH THE GRAPEVINE
4. TROUBLE MAN
5. DISTANT LOVER
6. INNER CITY BLUES  
(MAKE ME WANNA HOLLER)
7. MERCY MERCY ME
8. WHAT'S GOING ON



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showman, and his muscular rhythm section, made it sound fresh and exciting. It was clear why the charismatic Mr. Gaye was held in such high esteem by his musical peers.

Jazz lovers in the audience appreciated David Li 's superior sax solo, Frank Blair's bass work and the band's full bodied interpretation of Marvin's self-composed movie theme, 'Trouble Man', which segued smoothly into a dramatic delivery of the soulful tear-jerker 'Distant Lover', on which Marvin and his backing trio scored on the vocal and visual fronts.

It was then time for the long anticipated 'What's Going On' segment. Marvin opened with the groundbreaking 'Inner City Blues', on which he played a jazzy keyboard solo. By now, he must have sensed he had the audience in the palm of his hand and was clearly enjoying the fact. A relatively short, but spine chilling rendition of 'Mercy Mercy Me' led into an elongated 'What's Going On', which incorporated a heartfelt 'what is the meaning of life' monologue. It was an ideal showcase for this raised-in-church, three octave, mellifluous tenor and a fitting finale to a most memorable show. Marvin put on a dazzling display and proved exactly why he had carved his own chapter in the soul music story.

In 1981, Marvin signed with Columbia. His first album 'Midnight Lover' (1982) grabbed a couple of Grammy awards and his single 'Sexual Healing' hogged the No. 1 spot on the R&B charts for a staggering 10 weeks. However, these were to be the last real highs in his recording career. On April 1st 1984, on the eve of his 45th birthday and not long after completing a particularly gruelling 97 date US tour. Marvin was shot and killed by his father.

Marvin, one of the 20th Century's great showmen, received many posthumous awards including induction into the Rock & Roll, Soul Train and Juke Box Halls Of Fame. He also was awarded the R&B Foundation's Pioneer Award and was given a star on the Hollywood Walk Of Fame. He also received the ultimate Grammy accolade, the Lifetime Achievement award and fellow artists continue to pay tribute by recording his songs and sampling his recordings.

On record Marvin Gaye was never less than outstanding and on stage always spectacular. Here we enjoy the best of both worlds - can I get a witness?

Dave McAleer (*Guinness Book of British Hit Singles*)

## MARVIN GAYE LIVE IN MONTREUX 1980

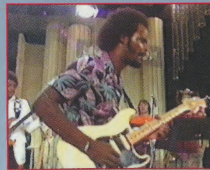
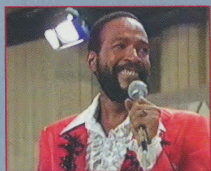
### DISC 1

1. TIME (TO GET IT TOGETHER)  
(Gaye)
2. GOT TO GIVE IT UP  
(Gaye)
3. A FUNKY SPACE REINCARNATION  
(Gaye/Stanton)
4. AFTER THE DANCE (Hellos)  
(Ware/Gaye/Ross)
5. COME GET TO THIS  
(Gaye)
6. LET'S GET IT ON  
(Gaye/Townsend)
7. AFTER THE DANCE  
(Ware/Gaye/Ross)
8. IF THIS WORLD WAS MINE/  
AIN'T NOTHING LIKE THE REAL THING/  
AIN'T NO MOUNTAIN HIGH ENOUGH  
(Gaye/Ashtford & Simpson/Ashtford & Simpson)
9. HOW SWEET IT IS  
(TO BE LOVED BY YOU)  
(Holland/Dozier/Holland)

### DISC 2

1. AIN'T THAT PECULIAR  
(Rogers/Robinson Jr/Tarplin/Moore)
2. I'LL BE DOGGONE  
(Robinson Jr/Tarplin/Moore)
3. I HEARD IT THROUGH THE GRAPEVINE  
(Whitfield/Strong)
4. TROUBLE MAN  
(Gaye)
5. DISTANT LOVER  
(Fuqua/Greene/Gaye)
6. INNER CITY BLUES  
(MAKE ME WANNA HOLLER)  
(Gaye/Nyx)
7. MERCY MERCY ME  
(Gaye)
8. WHAT'S GOING ON  
(Benson/Cleveland/Gaye)

All tracks published by Jobete Music Co Inc except Disc 1 Track 9 & Disc 2 Track 3 Stone Agate Music Disc 1 Track 6 Jobete Music Co Inc/Stone Diamond Music Corp. Disc 2 Track 6 Jobete Music Co Inc/Stone Agate Music Corp.





# MARVIN GAYE

## LIVE IN MONTREUX 1980

The legendary trumpet-toting Dizzy Gillespie, Max Roach, Art Blakey and celebrated drummer Chico Hamilton were among the 1980 Montreux Jazz Festival headliners. However, one of the warmest welcomes was awarded to an artist who may seem out of place alongside these jazz superstars, Motown's premiere soul man Marvin Gaye.

Born Marvin Penz Gay, April 2, 1939 in Washington D.C - he added the 'e' to his name 20 years later. His mother Alberta, who worked as a maid, was deeply religious and Marvin Sr., his strict and occasionally abusive father, was a Pentecostal minister. Marvin first sang in public as a three year old in church, but despite his father's wish that he only play gospel music, he became hooked on R&B after watching artists like Jackie Wilson and James Brown.

Marvin studied drums, piano and guitar at Cardozo High School. He dropped out in 1957 to join the Air Force, but was soon honorably discharged as he could not 'adjust to regimentation and authority'.

On returning to Washington, Marvin formed doo wop quartet The Marquees with friends James Nolan, Reese Palmer and Chester Simmons. The group came to the attention of Bo Diddley, who produced their overlooked debut disc, "Hey Little Schoolgirl" on Okeh. Soon afterwards, Harvey Fuqua, of the successful mid 1950s Chess Records group The Moonglows, asked them to become his new Moonglows, and as Harvey & The Moonglows they cracked the US Top 40 with the legendary 'Ten Commandments of Love'. It was with this group that Marvin really got the taste for performing.

In 1960, Gaye followed Fuqua to Berry Gordy Jr.'s fledgling Motown label and was soon one of the label's backup singers and session drummers. A year later he married

the boss' youngest sister, Anna Gordy, and was signed as a soloist to the label's Tamla subsidiary. Marvin dreamed of becoming a crooner in the mould of Nat 'King' Cole or Billy Eckstine - he saw himself as a black Frank Sinatra or Dean Martin - sitting casually on a stool and singing the standards. However, when his laid back, jazz-influenced debut album, 'The Soulful Moods of Marvin Gaye' failed to crack the adult market Marvin, somewhat reluctantly, agreed to record in the more normal teen-targeted Motown manner and in late 1962 his self-penned 'Stubborn Kind Of Fellow' rocketed into the US R&B Top 10, as did follow-ups 'Hitch Hike', 'Pride And Joy' and 'Can I Get A Witness'. By 1963 Marvin was Motown's leading male soloist.

From the outset Marvin was magic on stage. The first of his several live albums, 'Live On Stage', was released in 1963, and a year later he performed alongside acts like James Brown, The Rolling Stones and Beach Boys in the movie 'The Tami Show'.

In 1965, after firmly establishing himself in the R&B hierarchy he felt safe to return to jazzier easy listening songs and show tunes with the albums 'Hello Broadway' and 'A Tribute To The Great Nat 'King' Cole'. However, when neither set the charts on fire Marvin returned to the R&B arena and in the late 1960s had some of his biggest hits including, 'Too Busy Thinking About My Baby' and the timeless 'I Heard It Through The Grapevine'.

Duets were always a mainstay of Marvin's Motown recordings and during that period he successfully teamed with Mary Wells, Kim Weston and, most memorably, Tammy Terrell. Tammy's untimely death at 24 from a brain tumour in March 1970 really devastated Marvin, who admitted 'it broke my heart that such a talented and beautiful human being died so young', and for the next five years he refused to sing in public.

The early 1970s was a very low period for Marvin, his abuse of drugs noticeably affected him and he became deeply depressed and disillusioned with the state of the nation and the war in Vietnam and felt he had to get across a message to the world via his music. The result was the critically acclaimed concept album 'What's Going On', which dealt with such normally taboo subjects as politics, poverty, ecology, religion, racism and war. The album was a milestone in music and rightfully earned Gaye the Billboard's Trendsetter of the Year award and the National Association for the advancement of Coloured People (NAACP) Image Award in 1971.

For Marvin, the late 1970s was a time of drugs, divorce and debts - with the IRS hounding him for \$2 million in back taxes. In 1979, he relocated to Europe where he 'felt respected as an artist' and the three years he spent there helped him 'become the artist I always wanted to be'. His European tour started in mid June 1980 at the Royal Albert Hall and on July 7th he faced a predominantly jazz loving audience at the 14th Montreux Jazz Festival in Switzerland.

Marvin appeared in a frilly shirt, sequined waistcoat, black slacks and a red jacket with enough rhinestones to make the Las Vegas Elvis envious. He was backed by a highly competent collection of seasoned R&B sidemen, who were also patently no strangers to jazz, and a trio of classy backing vocalists: Leicester Kentle, Frankie J Bates and Robert W Stevenson.

He opened with a funk fortified rendition of his 1977 chart topper 'Got To Give It Up', which instantly created an irresistible groove that must have converted many doubters in the crowd. This was followed by 'Funky Space', with its apt 'all that jazz' chants, and then Marvin worked himself into a sweat with an impeccable performance of his feelingful 1973 favourite, 'Come Get To This'. This led seamlessly into another atmospheric slow grooving gem, 'Let's Get It On', during which he abandoned his jacket and got down to the serious business of seducing the females in the audience. Marvin was in fine fettle and it was clear that he was a vocalist who did not have to rely on studio technology to sound superb - he was the real thing.

After a pristine performance of his mid-tempo 1976 chart topper, 'I Want You', Gaye gave the ever more enthusiastic crowd a medley of his Tammy Terrell duet hits: 'If This World Were Mine', 'Ain't Nothing Like The Real Thing' and the up-tempo hand clapper, 'Ain't No Mountain High Enough'. This was rapturously received and was undoubtedly one of the set's highlights.

Marvin, and his more than capable combo, ventured back in time for 'How Sweet It Is (To Be Loved By You)' and 'Ain't That Peculiar', on which he showed his prowess on organ and congos respectively, and concluded this mid-1960s selection with an energetic and assertive 'I'll Be Doggone'.

As expected, 'I Heard It Through The Grapevine' was greeted with great enthusiasm and despite the fact that he must have sung it on countless occasions, this superior



# LIVE IN MONTREUX

Legendary performance of  
17 classic R&B hits!

Includes:

"Let's Get It On"

"What's Going On"

"I Heard It Through  
The Grapevine"

plus more...

ER20010-2 CD

# MARVIN GAYE

## LIVE IN MONTREUX 1980

DISC 1



EAGLE RECORDS

ER20010-2

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# MARVIN GAYE

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DISC 2



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